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ABSTRACT

A tripartite program of instruction in English as a second language for adults is described. Program materials discussed consist of a set of low vocabulary readers with exercises ("Reading Right"), a videotaped lecture accompanied by two workbooks with sets of exercises to develop listening comprehension ("Hearsay"), and two volumes of classroom dialogs ("Speakeasy"). The reading and speaking portions of the program emphasize survival skills, while the lecture is designed to impart knowledge of auto mechanics. Teaching notes for "Speakeasy" outline the grammatical features emphasized in each unit and list suggested props and teacher prompts. In addition to the teacher leads necessary to implement the various exercises in the program, the guide provided suggestions for additional class activities. (JB)

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ENGLISH FOR SPECIAL PURPOSES SERIES

AUTOBODY REPAIR

TEACHER'S MANUAL

FOR

SPEAKEASY
HEARSAY
READING RIGHT

U S DEPARTMENT OF HEALTH, EDUCATION & WELFARE
NATIONAL INSTITUTE OF EDUCATION

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Produced at Honolulu Community College
1977

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TABLE OF CONTENTS

INTRODUCTION v

TO THE SPEAKEASY TEACHER 1

A Situational Dialog-Based Approach 1

Introduction to Organization 4

General Teaching Tips 6

Unit Teaching Notes 9

Unit I 9

Unit II 9

Unit III 9

Unit IV 10

Unit V 11

Unit VI 11

Unit VII 12

Unit VIII 13

Unit IX 14

Unit X 14

Unit XI 15

Unit XII 16

Unit XIII 17

Unit XIV 18

Unit XV 22

Unit XVI 25

Table of Contents continued

Unit XVII 25

Unit XVIII 26

Unit XIX 27

Unit XX 28

Unit XXI 28

Unit XXII 30

Unit XXIII 31

Unit XXIV 31

Unit XXV 32

Unit XXVI 33

Unit XXVII 34

TO THE HEARSAY TEACHER 36

Types of Workbook Exercises 38

Suggestions on How to Conduct Classes 39

Lead Questions for Pick the Pictures Exercises 41

Suggestions for Other Activities 44

TO THE READING RIGHT TEACHER 52

Organization 52

Cloze Readings 53

Testing and Review 55

INTRODUCTION

TEACHER'S MANUAL FOR SPEAKEASY, HEARSAY, AND READING RIGHT

AUTOBODY REPAIR

Speakeasy, Hearsay, and Reading Right are texts for adults who are studying English as a second language in the United States. The texts were developed under a federal grant from the Department of Labor for the City and County of Honolulu at Honolulu Community College, 1976-1977. The texts are the result of the writing, teaching and revision which was accomplished during the project.

Generally, our purpose in writing the texts was to demonstrate how English-as-a-second-language materials can be developed for specific vocational skill areas. The specific vocational skill area which we used in developing our materials was the autobody repair field. These materials were used in our program to prepare non-native speakers of English for autobody repair training. The materials themselves and the techniques used in teaching the materials can be adapted for use in other vocational areas where students who are non-native speakers of English are enrolled.

ASSUMPTIONS

We have made three basic assumptions about the students who will use the texts. First, they are adult, non-native learners of English. Second, they are literate; that is, they can read and write in their own languages. Third, the students have some experience speaking, reading and writing the English language, probably in schools in their own countries. The texts are not intended for students who are illiterate or who have no experience with the English language.

ORGANIZATION

The three texts which are a result of the project can be used together or in any combination. They are not dependent upon one another, so they can be used separately. For example, the reading text can be used alone without either the speaking or the listening text. However, many of the topics in the three texts are coordinated, so if two or three texts are used in a program the material in the units of one text will reinforce the skills learned in the corresponding units in the other texts.

The information in this teacher's manual is intended to give you an overview of the material in the textbooks.

There are also suggestions to help you use the texts effectively. We hope that you will find the materials useful and that you will change and supplement them to fit the needs of your students.

W.P.
A.M.
A.G.H.
K.E.H.

Honolulu, Hawaii
November 1977

TO THE SPEAKEASY TEACHER

A SITUATIONAL DIALOG-BASED APPROACH

Speakeasy uses a situational dialog-based approach to the teaching of English for special purposes.

REAL-LIFE TOPICS

The topics of the dialogs are relevant to the daily speaking problems of a recent arrival in the United States who is planning to go into autobody repair training. These topics range from apartment hunting to use of the disc grinder, from preparing for a job interview to applying plastic filler. There are twenty-seven units, each with its own separate topic.

REAL-LIFE LANGUAGE

The language used in the units is as real as possible. Each dialog was written with the vocabulary and syntax most apt to be used by people in the situation. There are examples of slang usage and even local greetings (e.g., "Howzit?"), as well as more formal conversational English. The level of formality was adjusted to match the situation as closely as possible. Talking to a librarian required more formal language than talking to the journeyman (expert) in the autobody shop, for example.

DIALOG APPROACH

There are many possible approaches to teaching speaking skills to non-native speakers. The mimicry - memorization (or mim - mem) method requires the students both to memorize the dialog and to wade through various pattern practice and transformation drills based on structures or whole sentences from the dialog. Dialogs in the mim - mem method are usually constructed around several grammatical features. Real-life situations are sometimes used, but the focal point of the lesson is grammar.

In Speakeasy, the students are not required to memorize each and every sentence of the dialog, but rather to act out the dialogs in as nearly natural settings as possible. Each dialog is a mini-drama, and the students are usually asked to act out the part of each character in the drama. The setting is very important in this approach, and it is up to the teacher to make sure that every possible prop is available to the students as they act out the mini-drama. It is extremely important that the students know as closely as possible what they are saying in the dialogs. Therefore, there is some translation of difficult or novel words in the dialogs. In the mim - mem method, translation is not generally used; but in Speakeasy, selective translation is felt to be a positive

aid to learning. Dialogs are never translated in toto, but perhaps ten to twenty words from a lexically-novel situation dialog may be translated and given to the students to look at before and during acting out the mini-drama.

The main emphasis is on practice in speaking real language, not on memorization of dialogs or drilling of grammatical items. This situational dialog approach provides both teacher and students a most open and flexible approach to speaking practice.

LEARNING GRAMMAR

Since there are no direct grammar lessons in the situational dialog approach used in Speakeasy, the student must induce the grammar system of the language being learned. Some students can learn exceptionally well through a situational dialog approach, while others - possibly because of previous experiences learning foreign languages - have to have grammar lessons from which they can actively deduce the system of the new language. For this reason, it is recommended that teachers using this text be prepared to supplement the units with grammar lessons when necessary. To facilitate this supplementation, this teacher's manual includes, for each unit, a list of examples of grammatical features used in the dialogs of that unit. Many features are used repeatedly in various dialogs throughout the units, giving the students ample opportunity to use them in different situations. The features chosen to be listed in this manual, however, are usually those newly introduced in each unit.

Teachers can use this guide to grammatical features to make their own supplemental grammar lessons, or they can use any one of a number of ESL texts with grammar-based dialogs and drills. In the classroom testing of Speakeasy, bilingual aides were used to help students with grammar problems. The use of bilingual aides provides the student with an opportunity for highly individualized instruction on grammar problems, with someone who has already surmounted the same problems. When the students are from several different countries, having bilingual aides for each language is admittedly a luxury. However, it is a strongly recommended luxury, if at all possible, because of the feeling of security it gives to the students. In the student evaluations of the pilot project during which Speakeasy was developed, the tremendous contribution of the bilingual aides was mentioned by every student. But if bilingual aides cannot be used, there are translation manuals accompanying Speakeasy. While these manuals do not usually deal directly with grammar, they do contribute to the student's sense of security, and would partially make up for the absence of bilingual aides if none were available.

PRONUNCIATION

Teaching pronunciation, like teaching grammar, has both supporters and critics. In the mim-mem method there are minimal pair drills, designed to focus students' attention on contrasts of crucial sound features. Students are asked first to listen to the teacher pronounce lists of minimal pairs like bit - beat, fit - feet, sit - seat, etc., and then to repeat the words after the instructors. Many ESL teachers feel this is a waste of time, that students do not learn pronunciation well out of context. These ESL teachers believe that sound systems are best learned in context in the same way as grammar systems. In Speakeasy, there are no pronunciation exercises, in keeping with the theory of contextual learning of systems. However, the teacher is again encouraged to use supplementary pronunciation exercises when it is felt necessary. Such exercises can be conducted by good bilingual aides, in the same way as grammar lessons, in a supportive atmosphere of shared experience.

INTRODUCTION TO ORGANIZATION

AN OVERVIEW OF SPEAKEASY

THE TEXT is organized into twenty-seven situational-based units. Each unit contains a preview, dialogs, questions and review exercises.

THE PREVIEW gives students a quick overview as to the topic of the unit, and the types of speaking activities they will be expected to perform.

THE DIALOGS are the meat of the units. They set the scene and provide the real-life language to be acted out in the mini-drama. Each sub-topic within a unit has two to four dialogs of increasing grammatical difficulty and breadth of content. The first dialog is a simple introduction to the situation, with each successive dialog paraphrasing the preceding, adding different vocabulary, and using more difficult syntax. This is designed to allow the teacher flexibility when teaching students with widely varied abilities.

THE QUESTIONS which follow some dialogs are designed to open short conversations between students and teacher(s) about the situations portrayed in the dialogs. These questions can lead into extensive conversation about personal experiences, especially with advanced students. All students will benefit from hearing or participating in these impromptu conversations. The intent is to encourage both teachers and students to talk together as much as possible about things which interest them.

THE REVIEW EXERCISES - sometimes situations with prompter cards, sometimes outlines of situations with no prompts, sometimes questioning/answering activities - are designed to allow students to demonstrate their ability to speak in the situation of the unit and to give the instructor an opportunity to evaluate the students. Speaking is not a skill amenable to standard testing procedures. You do not learn much about a student's ability to speak the language in real life if you administer a written test. The best test is in the medium of the skill being tested. Therefore, the tests in the speaking lessons evaluate ability to function well in speaking situations.

MODULARITY

Of the 27 units in Speakeasy, only 9 are directly about autobody topics. The remaining 18 have to do with situations any person coming to a new country will encounter. Because of the general nature of the majority of the units, teachers may use Speakeasy with students planning to go into different vocations. If time allows, teachers could create lessons with

topics other than autobody repair to match the vocational goals of their students. If there is no extra time for curriculum development, the 18 general lessons can be taught without the autobody-oriented units. The units can be thought of as modular, in that those units on autobody topics can be replaced or skipped over without any disruption in the learning (or teaching) process.

COORDINATION WITH OTHER AUTOBODY TEXTS

Speakeasy is partly coordinated with Hearsay and Reading Right. The nine units with autobody topics are directly coordinated with units from Hearsay. If the listening units on each topic are taught first, the students will have a chance to become familiar with new words and structures before being asked to use them in the speaking class.

Many of the eighteen units with general topics are directly coordinated with the units on the same topic in Reading Right. This allows both teacher and students potential for working with the same topic in different classes. The suggested order of presentation is reading first, speaking second, since the reading lessons enhance both the students' general comprehension of the topic and their ability to understand novel vocabulary and syntax. However, some teachers may wish to teach speaking first. This is the teacher's prerogative, and the organization of the text into units with discrete topics allows the teacher the freedom to teach the units in other than the numerical order.

GENERAL TEACHING TIPS

PROPS

The props necessary for setting the scene for the mini-dramas of each unit should be gathered before the unit is begun. Although the exact nature of the props used will vary from teacher to teacher, a list of suggested props is included in the Unit Teaching Notes, which follow this introduction.

PROCEDURES FOR ACTING OUT DIALOGS

When the pilot version of Speakeasy was used in classroom pilot testing, each student was asked to play each character in each dialog. However, the classes were divided into intermediate and low English ability levels and the dialogs were written with an according level of difficulty suited to each class. In the final text, there are dialogs of two difficulty levels for each sub-topic. With materials of this nature, the teacher has flexibility in presentation. It would be possible to ask all students to play all parts of all dialogs, but this would take a very long time for slower students who have not yet mastered the more difficult structures. The faster students would be bored waiting for the slower ones to catch up conceptually. Perhaps the best mode of presentation would be to have the slower students act out the easier dialog while the faster students listened. Then the faster students could act out the harder dialog on the same subject while the others listened to them. Exactly which students would act out the harder dialogs would involve a continuing decision process for the teacher, but at least all students would get a good feeling for paraphrasing in English, and perhaps the example of the faster students would encourage greater efforts by the beginners. There are many opportunities for peer interaction and tutoring in this lesson format, and a good open atmosphere for communication and learning will allow students to take most advantage of these opportunities.

When new dialogs are to be acted out, one approach, which was found to reduce student anxiety in the pilot teaching, is to ask students to practice acting out the dialog in small groups first. Then each group can be called in front of the class to perform. Students should probably not be asked to memorize their parts in the dialogs, though some students take pride in being able to set the book aside and say their lines by heart. Each student should be required, however, to play each part of the assigned dialog. This assures that every student has practice both answering and asking questions or giving and receiving commands.

There are many ways the dialogs could be used in the classroom. These are just a few of the ideas which came out of the pilot teaching.

USE OF QUESTIONS

The questions are included in the text to stimulate free discussion between student and teacher and between student and student. It is purely up to the teacher when and to whom these questions are asked. They can be used when the students seem to be getting tired of just acting out dialogs, and the conversations they generate can be continued the rest of the period. The teacher is encouraged to ask students other questions as well, in the spirit of opening the doors to free conversation and reducing the distance between teacher and student and between student and student.

REVIEW EXERCISES AND EVALUATION

The review exercises are designed to be similar to the dialog lessons of the unit in form and requirements on the students. If the teacher asks each student to act out the situations or ask the questions in the review exercises without referring to the dialogs, the teacher should be able to ascertain each student's progress. Of course, in the process of acting out the dialogs in each unit, students are already pretty clearly indicating what their problems are to the teacher. Speaking is a difficult skill to assess in any other way than by speaking with the person to be assessed, or by listening to that person speak with others. Therefore, the review exercises are constructed in such a way that the teacher gets a chance to listen once more to each student demonstrate his speaking ability; yet by asking that the students not refer to the dialogs, the teacher can get an idea of the students' creative control of the speaking skills being practiced in the unit.

Some of the review exercises provide partial or complete prompts, to help the students act out the variation on the unit topic. (Some complete sets of prompts are included in this teacher's manual, with the unit notes.) These prompts are meant for the slower student. It was discovered that some students, either through shyness or inability, would not even venture an attempt at speaking if there were no prompt. The prompts in the review exercises are for students like this. Other more advanced students should be able to handle the open-ended situations, and should not be encouraged to use the prompts (or at least not to stop with the prompts). The best testing situation is one in which students learn as well as demonstrate their rote knowledge. Creating a learning environment is the main intent of the review exercises.

USE AND INTERPRETATION OF GRAMMATICAL FEATURES

In the following section of this manual, UNIT TEACHING NOTES, you will find listed examples of prominent grammatical features used in the dialogs of each unit. For some features,

you must read across the page on a horizontal line to make a meaningful sentence out of the elements in the columns. For example, feature number 4 in Unit IV is

How much	interest ice cream gas	do you	pay? want? need?

"Interest" and "pay" make a good sentence, but "ice cream" and "pay" do not. Since the main feature here is question formation and the movement of sentence elements, it is not important that all elements match. The main point of the grammatical features list is to provide the teacher with a quick look at actual examples of the grammar used in the unit. How this list is used is up to the teacher, but it is definitely not meant for student consumption in the form presented. It is merely an aid to the preparation of grammar lessons should the teacher wish to prepare such lessons.

Some of the features include grammatical variations, like singular versus plural, and a teacher interested in demonstrating the grammatical relations of number could make up a short lesson, with props, to demonstrate how number agreement works. For example, in the list of grammatical features for Unit III, number 1 is

Here	's are	the	banana. plates.

The teacher could hand one student a banana, saying the first sentence (i.e. the words on the upper line), and then hand the same student some plates, saying the second sentence. Then, on the basis of this example, the teacher could hand the plates to a third, and so on.

This experiential approach to teaching grammar has been used by some teachers, but there is no proof that all students learn grammar any better this way than by other techniques. The truth is probably that some students learn well this way, others learn best by memorizing grammar rules, and others can generalize grammar from conversation practice without any formal grammar instruction at all. So it is ultimately the task of the teacher to match method with student as well as possible.

UNIT TEACHING NOTES

UNIT I

PROPS

one cardboard clock, a telephone set (may be borrowed from the phone company)

GRAMMATICAL FEATURES

1. What time | is it?
should I come?
do you go to work?

2. It's / At | two forty-five.

UNIT II

PROPS

just the students and yourself

GRAMMATICAL FEATURES

1. I'm _____.

2. This is _____.

3. John Lee / Mike / Al | is | your uncle. / a journeyman. / my friend.

4. Are you / Is she | a journeyman?

UNIT III

PROPS

pictures or other facsimiles of foods, several paper plates and a waiter's order pad, play money (Be sure to get coins, too.)

GRAMMATICAL FEATURES

1. Here | 's / are | the | banana. / plates.

2. What'll you have to | eat? / drink? |

3. | I'd like / I want / I'll have | breakfast #2. / Portuguese sausage.

4. May I _____.

5. How do you | want / like | _____?

6. Do you have _____?

7. Could I | have / take | _____?

8. Do you want | ham, bacon or sausage? / coffee?

UNIT IV

PROPS

facsimile of a travelers check (obtainable from any friendly bank), play money

GRAMMATICAL FEATURES

1. I | want / 'd like | to | open a savings account. / deposit twenty dollars.

2. How much | is / are | | the checkbook? / the checks?

3. How much do you want to | deposit? / withdraw? / save?

4. How much | interest / ice cream / gas | do you | pay? / want? / need?

UNIT V

PROPS

the map of Tamarind City in the students' books

GRAMMATICAL FEATURES

1. Where do I get | shoes? / food? |

2. Where is | Sakura's Shoe Store? / the Post Office? |

3. How do I get | to Sakura's? / to the Post Office? / there? |

4. How far is | Sakura's? / the Post Office? |

5. Should I | take the bus? / walk? |

6. Where can I | buy / get | shoes? / overalls? |

7. | Sakura's Shoe Store / Reef Hardware / The slippers / The shoes | is / are | across the street. / on the corner. / on the shelf. / in the box. |

UNIT VI

PROPS

work shoes, particle masks, tennis shoes, slippers, and overalls, or a facsimile of each, a foot ruler (you may borrow one from any friendly shoe store), a cloth measuring tape, cans of acrylic enamel and acrylic lacquer (empty or full), a picking hammer, a finishing hammer, pliers, and a phillips screwdriver (from the toolbox), a one-gallon plastic filler can

GRAMMATICAL FEATURES

1. What size | shoes / pants / coveralls | do you | wear? / take? |

2. I'll measure | your foot. / his waist. / my inseam. |

3. Our | Apex shoes / Acme shoes / particle masks | sell for | 38 / 34 | dollars.

4. Please show me your | work shoes. / coveralls |

5. What's your | size? / inseam? / waist? |

6. How much | paint / filler | do you | want? / need? |

7. How much | are / is | the Apex shoes? / the paint? |

UNIT VII

PROPS

ratchet, slide hammer, phillips screwdriver, wire end brush, shrinking hammer, Vixen file, waterpump pliers (All of these should be in your toolbox.)

GRAMMATICAL FEATURES

1. | What's / What do you use | | the ratchet / the slide hammer / that thing / it | for?

2. That's used for | pulling out dents. / shrinking bulges. |

3. How do you use | this thing? / the slide hammer? |

4. Have you ever used / Did you ever work with | a | ratchet? / wire brush?

5. Which | one / ones | | is that? / are those? / are they?

6. The one with | the rows of square teeth. / a sharp point.

UNIT VIII

PROPS

a pair of scissors, a bottle of hair oil or facsimile, an electric hair clipper or facsimile, an appointment book, a telephone set

GRAMMATICAL FEATURES

1. Is | Tuesday / Monday | at | 4:30 / noon | okay?

2. When | do you want / would you like | to | come (in)? / eat?

3. How would | Wednesday / Friday | at | five-thirty / two-fifteen | be?

4. I want to / Could I | make an appointment for a | haircut. / checkup?

5. How do you want it | cut? / sanded? / cooked?

6. How do you want me to | cut / sand / cook | it?

7. How do you want the | sideburns? / back? / front? / top?

8. How much | is that? / are those? / will this be?

UNIT IX

PROPS

the classified ads from the local paper, a telephone set

GRAMMATICAL FEATURES

1. Do you have | an apartment / a house / flowers | for | rent? / sale? |

2. Do you | allow / permit / like | | children? / dogs? / waterbeds? |

3. | What time / When | should we | come? / eat? / go? |

4. There's a | washing machine. / lanai. |

5. Is there a | washing machine? / lanai? |

6. Who pays | utilities? / gas? / electricity? / water? |

7. Is the apartment | furnished? / large? / cool? |

8. | What | furnishings / utilities | | are included?
   | How many parking stalls |

UNIT X

PROPS

one electric and one air-powered disc grinder, a phillips screwdriver, 16, 24, and 36 grit sanding disc, some pieces of sheet metal, tin snips, a banged-up, rusty old fender, a tape measure, 1/4, 1/2, 3/4 inch nuts and bolts, sockets and a ratchet, phillips and regular screws

GRAMMATICAL FEATURES

1. How do I | sand this rusty spot?
take out this screw?
take off this nut? |

2. | That's
This is | the | cross-slotted
thin
wide | one.

3. Which | grinder
disc
screwdriver | | do
should | | I
you
they | use for this job?

4. (You'd) better use the | electric.
24 grit.
phillips. |

5. (You have to) | make
drill | the | patch
hole | a | half
quarter | inch

| bigger.
smaller.
wider.
narrower. |

6. I | think
don't think | we have | some.
some tools.
any.
any discs. |

7. | There are
There's | (some) snips
some sheet metal | in the toolbox.
over there.
under the car. |

8. It's | good
bad
okay | to leave a | lot of
little | extra.

UNIT XI

PROPS

a toaster oven, knives, dishes, pans, glasses, aluminum pans (for toaster oven), or pictures of all the above; a laundry soap box, a plastic dishwashing liquid bottle, soup cans, frozen juice cans, pictures of oranges, fish, ice cream, eggs, bread, milk, hamburger, canned corn, lettuce, tomatoes, carrots, bananas, raisins, newspaper ads for several supermarkets

GRAMMATICAL FEATURES

1. We'll / Let's | go look at | them. / the glasses.

2. What do | you / they | have on | special? / sale?

3. We / The ad says they | have | two toaster ovens / orange juice | on sale / on special today.

4. We need a large saucepan, a toaster, and a big knife.

5. How | big / wide | is / does | the toaster oven? / the patch have to be?

6. Get me / I'll get | some of that good | vegetable soup, / canned corn, / orange juice, | too.

7. Get | a couple / a few / one or two | ripe / big / heavy | ones and the rest | green. / small. / light.

8. Will you get some | fish / meat / eggs | for | dinner? / lunch? / breakfast?

9. This | oven / knife | is | big / sharp | enough to | heat leftovers. / cut bread.

10. I think | these / those / this / that | are / is | pretty | sharp. / heavy. / strong.

11. I | can / can't | get | one of these / this pan / that box | pans / boxes | in the | oven. / cart. / bag.

UNIT XII

PROPS

a tape measure, the diagram of Randy and Nancy's apartment in the student handbook

GRAMMATICAL FEATURES

1.	Can	you / I / she	help	me / John / you	measure	the living room? / this box?
2.	Hold the tape measure					up here on the wall. / down here next to the floor. / over there on that wall.
3.	How	wide / long / high	is	the room? / that wall? / it?		
4.	I want	you / her / John	to help	me / you / her / them	measure this room. / buy the sofa.	
5.	We	'll / could / can	put	the T.V. / a lamp	next to the sofa. / on the table. / here.	
6.	Let's put	the T.V. / a lamp	on the table. / next to the chair.			

UNIT XIII

PROPS

a roloc disc, an electric drill, an orbital sander, a Bondo file, a sanding block, a disc grinder, a Vixen file, 80 grit sandpaper, a welding torch, a wire brush, sanding discs of several grits, a slide hammer, a can of plastic filler, a piece of sheet metal

GRAMMATICAL FEATURES

1.	How do I	use / cut	the roloc disc? / the orbital sander? / plastic filler?	
2.	What do I use the	orbital sander / roloc disc / Vixen file	for?	
3.	It's / That's	for	fine sanding. / sanding small places. / filing metal.	

4. You | have to / should / shouldn't | use the | Vixen file / Bondo file / 24 grit | to | cut metal. / cut filler. / smooth filler. |

5. You could | skip lunch / work late | but you'd be | hungry. / tired. |

6. Which do I use first, the | Bondo file / brush / hammer | or the | block? / torch? / file? |

7. First the | Bondo file, / torch, / hammer, | then the | block. / brush. / file. |

8. I | could / should / ought to | use the | roloc disc / Vixen file / Bondo file | | couldn't I? / shouldn't I? / right? |

9. I | can't / shouldn't / couldn't | use the grinder, | can / should / could / right? | I? |

UNIT XIV

PROPS

automobile classified ads, your car (if it's used, otherwise borrow a used car)

GRAMMATICAL FEATURES

1. Are you selling a | '68 Toyota? / '70 Datsun? |

2. | Yes, I am. / No, I'm not. | I have a | '69 VW / '71 Valiant | for sale. |

3. | How's / How are | the | body? / interior? / tires? |

4. What shape | is / are | the | body / tires | in?

5. The | body / interior / tires / seats | is / are | okay. / good. / new. / a little ripped.

6. Where can I see | it? / your car?

7. How much do you want for | it? / the Toyota?

8. I'm asking | $350. / $575.

9. How many | miles / dents | does it have?

10. The | front tires / back ones / seats | are | almost new. / worn pretty bad. / a little ripped.

11. | Do you want / Would you like | to | drive it? / see it? / look it over?

REVIEW PROMPTS

CARD A-1

Exercise 1

How much is your | Toyota? / Datsun? / VW?

How's the body?

How's the interior?

How are the tires?

How's the engine?

How many miles?

Can I see it now?

CARD B-1

Exercise 1

Seven ninety-five ($795).

It's okay. No rust. Only a few dents.

Not bad.

They're okay. The front tires are new.

It runs great.

Seventy-five thousand.

Sure. I'm at 1207 Nene St., apartment 107.

CARD A-2

Exercise 1

How much are you asking?

Is the body okay?

Is the interior okay?

Are the tires okay?

Is the engine okay?

How many miles on it?

Where can I see it?

CARD B-2

Exercise 1

I'm asking seven hundred ninety-five dollars.

Pretty good. A little rust.

The seats are a little ripped.

Not bad. The front ones are new.

Yes. No problems.

Fifty-nine thousand.

I live at 1207 Nene Street. Come any time.

CARD A-1 **Exercise 2**

Hi. I called about your car.

Not much tread on the back tires.

The right fender has a big dent.

Let me drive it, okay?

It starts kind of hard.

The brakes aren't so good.

The radio doesn't work.

The windshield wipers don't work.

CARD B-1 **Exercise 2**

Right. It's out in back.

But the front tires are great.

Yes, but the rest of the body is okay.

Fine. The key's in the ignition.

Only when it's cold.

They just need adjustment.

I think it needs a new part.

The switch is broken.

CARD A-2

Exercise 2

Hello. I called about the Toyota.

The back tires are pretty worn.

There's a big dent in this fender.

Okay if I drive it?

It doesn't start so good.

The brake pedal is low.

Doesn't the radio work?

Don't the windshield wipers work?

CARD B-2

Exercise 2

Yes. It's out back in the carport.

But the front tires are almost new.

But that's the only dent.

Sure. Here's the key.

That's because it's cold.

Yes. The brakes need to be adjusted.

No. It needs a transistor.

No. They just need to be tightened.

UNIT XV

PROPS

furniture store ads from the newspaper, old Sears catalogs, other assorted pictures of furniture

GRAMMATICAL FEATURES

1.	Here's / Here are		a dinette set / a sofa bed / some beds			in the classified. / under Furniture. / under Miscellaneous.		
2.	MP's / They		has / have		twin beds / sofas	for	$77. / $250.	
3.	Sofa beds / Twin beds	are	more / less	expensive than		regular sofas. / double beds.		
4.	The	lowest / highest / best	price for	twin beds / double beds / dinettes		in / under		
	MP's catalog / Miscellaneous	is	$77. / $75.					
5.	We have one	sofa bed / sofa / double bed	on sale for $299.					
6.	They have	everything / all the things / all the furniture				we	want. / need.	

REVIEW PROMPTS

CARD A-1

Exercise 2

Hello. Do you have a double bed for sale?

How much?

Is it in good shape?

Does it have a headboard?

When can I come and see it?

CARD B-1 **Exercise 2**

Hello?

Yes, I do.

I'm asking seventy dollars.

Yes. It's almost new.

No, just the frame.

Anytime. I live at 1231 Banyan Tree.

CARD A-2 **Exercise 2**

Hello. You advertise a double bed?

How much are you asking?

What shape is it in?

Is there a headboard?

Can I see it at noon?

CARD B-2 **Exercise 2**

Hello?

That's right.

Seventy-five dollars.

Perfect. I bought it three months ago.

No. Just a frame.

Sure. I'm at 1231 Banyan Tree.

UNIT XVI

PROPS

a pick hammer, a Vixen file, a dolly, a speed file, a can of plastic filler, a squeegee, a finishing hammer, a dented fender

GRAMMATICAL FEATURES

1. Should I | use the | pick hammer / speed file / hammer-on-dolly | here?

2. If you | pick and file, / hammer-on-dolly, | it will | take too long. / go faster. |

3. What should I do with this | dent? / rust spot? |

4. After I | bring it up, / hammer-off-dolly, | should I | pick and file? / hammer-on-dolly? |

5. | What / Which | | method / hammer / file | should I use here?

6. Would you use the | pick hammer / speed file | or | hammer and dolly / sanding block | here?

7. It would take a long time | to pick up. / to grind. |

UNIT XVII

PROPS

a signature card from your bank, sample checks (deluxe and regular) from your bank

GRAMMATICAL FEATURES

1. Why do | you / they | want | "mother's maiden name"? / birthdate? |

2. Do you charge for | checks?
traveler's checks?
overdrafts?

3. We'll | call
write | you if you | have an overdraft.
miss a loan payment.

4. Try | to
not to | keep a balanced check register.
overdraw your account.
write too many checks.

UNIT XVIII

PROPS

a telephone set, a toy stethoscope, a bottle of aspirin, a doctor's scale (if possible, otherwise a bathroom scale), a blood pressure apparatus (if possible), a medical history form, a financial form (You should be able to get these at your doctor's office.); a large boy doll, a large girl doll (Dialog 8)

GRAMMATICAL FEATURES

1. | I
She | have
has | a | bad cold.
sore throat.

2. | Have
Has | you
she | (ever) | visited
come to | the | clinic
hospital | before?

3. | I've
She's
We've | never | visited
come to
been to | this | clinic
hospital
place | before.

4. I | think
guess | we | can
could | fit you in at 11:00.
take you at 10:30.

5. Could you give | me
her
him | your | name
wife's name
child's name | and

| clinic card number?
social security number?

6. | We'll
She'll | have | you
them | register with | us
her | then.

7. | We
I | 'd like
want | you
her
them | to | fill out some forms.
take aspirin and drink juices.

8.	The doctor	will be is	ready to see you			in ten minutes. now.		
9.	I	took had	some	aspirin cough syrup	about	an hour two hours	ago.	
10.	How long have you	had this cold? been sick? taken the aspirin?						
11.	About two days. Just today.							

UNIT XIX

PROPS

a tape measure, the floor plan of Randy and Nancy's apartment (Have the students measure this first. It conforms to the lengths in the dialog at 1/8" = 1 foot.), a hand or electric drill, a set of drill bits, 1/8" screws, a pencil, some old two-by-twos, some one-by-eight shelving (if possible)

GRAMMATICAL FEATURES

1.	Hold Measure	the	end middle length	of the	tape bracket room.	on the	floor. wall.	
2.	Are you going to Did you	put them	in the middle? at the end? on the wall?					
3.	I'll help you	measure. drill. cut the stringers.						
4.	What size	bit screw bracket	do you want?					

UNIT XX

PROPS

one electric and one air-powered disc grinder, 16, 24, and 36 grit dis

GRAMMATICAL FEATURES

1. What | grit / screwdriver / disc | do I use | to remove | rust? / this screw? / for smoothening metal?

2. We usually use | 36 / 16 | grit | for / to | smoothening. / rough cutting. / smoothen. / rough cut.

3. If it's a | big / small / rusty | area, you can use the | electric grinder. / air grinder. / 16 grit disc.

4. What about | smoothening out / roughing up | the metal | after / before | picking and filing? / working with the hammer and dolly?

5. What angle should I hold the | grinder? / power drill? / slide hammer?

6. That depends on | what you're doing. / where you're working. / how much you want to cut.

UNIT XXI

PROPS

a timing light, a point gap gauge, socket wrenches, oil, grease, grease gun, your car's engine (If you can't bring your car into class, bring your class to your car. Make the lesson real.)

GRAMMATICAL FEATURES

1. I couldn't | start the car.
fix the carburetor.
repair the radiator. |

2. | Can
Can't | you | tune it up
fix it | yourself?

3. I could, but I don't have | a timing light.
the correct tools. |

4. (I think) it needs | a tune-up.
an oil change.
a new engine. |

5. Why can't you | tune it up
fix it
change the oil | yourself?

6. Where | are you
is she | going to | take
put | it?

7. What kind of problems | are you having?
did you have?
do you expect to have? |

8. | My car
It

My radiator | | needs a tune-up.
starts hard.
runs really rough.
stalls a lot.
leaks. |

9. When | should
can | I | pick it up?
come and get it? |

10. We | 'll
should | have | it
your car | finished by 4:00.

11. | Does
Do | | it

the brakes
the wheels | | start hard?
run rough?
pull?
shimmy? |

12. We've been having trouble | starting it.
fixing it. |

13. It's been | starting hard.
running rough |

REVIEW PROMPTS

CARD A — Exercise 1

My car won't start.

But I have a new battery.

I have to put water in my car all the time.

My engine runs really rough.

CARD B — Exercise 1

You probably need a new battery.

Well, maybe its the battery cables then.

You probably have a leak in the radiator.

You probably need a tune-up.

UNIT XXII

PROPS

books of stamps, a money order or facsimile, a small scale, some small packages, some letters, pamphlets from the Post Office explaining rates and services (The Post Office in Honolulu was happy to send enough pamphlets for every student.)

GRAMMATICAL FEATURES

1. How much is the charge per | pound / ounce | to send | packages / letters | | First Class? / Air Mail? |

2. | How / What class | | would you like / did you | want / wish | | to | send / mail | | it? / the package? / your letter? |

3. How much would it be by | Air Mail? / Fourth Class? / Parcel Post? |

UNIT XXIII

PROPS

A telephone set

GRAMMATICAL FEATURES

1. What part of the | apartment / house | is | burning? / on fire? |

2. The fire | started / began / spread | | in / to | the | livingroom. / kitchen. / bedrooms. |

3. This guy | smashed into / tailended | | me! / my car! |

4. Where | was / 's | the | accident? / drowning? / fire? |

5. There's been | an auto accident. / a robbery. / a bad accident. |

6. Only one person was | hurt / injured / burned | badly.

7. My wife's friend | drowned. / swallowed too much water. |

8. A patrolman will | be there / arrive | in a minute.

UNIT XXIV

PROPS

A can of plastic filler, a putty knife, a tube of hardener, a Bondo file, a featheredger, a sanding block, 40 grit sandpaper, a fender or other metal surface

GRAMMATICAL FEATURES

1. I shouldn't | use too much, / leave any streaks, | right?

2. How much | hardener / plastic filler | do you use?

3. The more you | try, / practice, | the better you get.

4. How long should I | mix the stuff? / wait before cutting? |

5. That depends on | how fast / how slow | it | hardens. / dries. |

6. Plastic filler is | a little tricky / hard / not easy | to work with.

7. What do you guys use to | smooth / cut / apply | filler?

UNIT XXV

PROPS

a facsimile of a traffic ticket, a facsimile of a policeman's ticket pad

GRAMMATICAL FEATURES

1. Do you know | why I stopped you? / what you did wrong? / what law you broke? |

2. You turned from the | wrong / middle | lane.

3. I | thought / think | | that / there | was / 's / was / 's | a parking lane. / a stoplight. |

4. Are you aware that you | made an illegal turn? / broke the law? |

5. There are no cars | parked in that lane. / driving in the left lane. |

6. Turn from as | close / far | as possible | to / from | the curb.

7. | Do you want / Would you like | to pay the | ticket / fine | or | go to court? / talk it over with the judge? |

8. I haven't | had / broken | any other | tickets. / laws. |

9. What if I wanted to | contest the ticket? / plead not guilty? |

UNIT XXVI

PROPS

your nearby library and librarian (Take your students on a fieldtrip.)

GRAMMATICAL FEATURES

1. I think I'll | buy some books. / go to the bookstore. / visit the library. |

2. | I / You | don't | have / need | a | library card. / driver's license. |

3. You don't have to pay for | late / lost / ripped | books?

4. Do you know how to use the | card catalog? / disc grinder? |

REVIEW PROMPTS

CARD B

Exercise 1

Where's the card catalog?

Where are the books on autobody repair?

How do I use the card catalog?

What if I can't find the book?

Do you have any records or cassettes?

Where do you keep your magazines? Do you allow people to borrow them?

I can't find this book. (Show librarian call number.) I looked for it but it's not on the shelves.

CARD A

Exercise 1

It's over there. (Points.)

Check the card catalog first.

Look up your book, subject or author; write down the call number; then go to the stacks to find your book.

Come to the front desk and I'll check for you.

Yes, we do. We have a listening room if you want to listen here, or you can borrow what you want and take it home.

The magazine rack is over there. We don't allow magazines out of the library, but you're welcome to read them here.

It could be on the sorting shelf or a sorting cart in that section. Let me check first to see if the book is out.

UNIT XXVII

PROPS

the resumé and cover letter in the student text, your own resumé (if you wish to show it to your students)

GRAMMATICAL FEATURES

1. A resumé shows your | employment history / education / experience | at a glance.

2. You | ought to / should | type up a | resumé / cover letter | to | give / send | to | Mr. Fukuda. / the interviewer. |

3. What | autobody / welding | work did you do | in training? / at your last job? |

4. | We / I | practiced | welding, grinding, and priming. / applying filler. |

5. Did you ever do any other | autobody work? / type of work? |

6. I have worked on | interiors. / frame straightening. |

7. We did mostly | spot repairs. / priming and painting. |

TO THE HEARSAY TEACHER

This part of the teacher's manual is a guide to help you use the autobody video listening materials in the classroom. It includes:

1) the purposes of the materials and some reasons for the use of videotaped lectures

2) background information on the making of the tapes

3) the organization of the tapes and texts

4) contents of the workbooks, translation manuals, and transcript texts

5) suggestions on how to conduct classes

6) lead questions necessary for Pick the Pictures exercises

7) suggestions for other activities

PURPOSES OF THE MATERIALS AND SOME REASONS FOR THE USE OF VIDEOTAPED LECTURES

Students of autobody repair learn their job skills on the job, in a school shop, and/or in work experience situations. A teacher or journeyman (experienced repairman) gives explanations and demonstrations of various repair techniques, and the students are assigned jobs to work on and develop their skills with. In such a situation, understanding the explanations and instructions is crucial to learning the job skills. For foreign students, oral communication and demonstration are often the only methods of instruction, since an autobody text may be far too difficult for them to read and understand.

Therefore, the main purpose of the autobody video listening materials is to help students of English as a second language develop their abilities to understand such demonstrations and explanations. A secondary purpose is to give them information on autobody repair tools and techniques in order to acquaint them with some of the tasks of autobody repairmen. A third purpose is to acquaint them with the specialized vocabulary and terminology used in this vocation.

Videotaped lectures were utilized rather than language lab tapes because the students can see the speaker on the videotape monitor screen as he talks, and the visual information aids in comprehension of the language. Also, the tools can be shown, and the techniques are demonstrated step-by-step, both of which would be difficult with audio tapes or a language lab set-up and materials. Videotaped lectures

also have advantages over lectures delivered by classroom teachers, since the students can view the lecture, or part of the lecture, as many times as is necessary in order to understand it. The students can thus focus on and listen again to the exact same language which they did not understand in the first delivery of the lecture.

BACKGROUND INFORMATION ON THE MAKING OF THE TAPES

The videotapes were filmed either in the Honolulu Community College videotaping studio or in the autobody repair shop. Only the lectures which required the use of power tools or spray guns were taped in the repair shop. Due to the background sounds of repair work being done there by HCC students, some of the tapes are fairly noisy. However, since these are the conditions within which autobody repairmen work and have to communicate, the noise seems appropriate and is seldom loud enough to interfere with what the lecturer is saying.

Herbert Nishii, the lecturer, chose topics which he felt would give the students important and basic information on autobody work. He planned the lectures in rough outline form and then spoke without any kind of script. His lectures therefore have the appearance of ordinary, everyday conversational speech, with all of the rephrasings, repetitions, "filler words" (such as "you know" and "okay") and occasional errors in speech (for example, saying one word when another is meant) which the students will encounter while listening to anyone speaking English.

Actually, though, Herbert Nishii's lectures are far more organized and systematic than impromptu speeches would be; a similar explanation given by a journeyman in a shop would probably be considerably more difficult for the students to understand, especially if the journeyman tries to include information in as much detail as Herbert Nishii has done. A clearly organized video lecture is important because the students cannot ask questions of the speaker; in a shop the students can and should ask questions when they do not understand something.

ORGANIZATION OF THE TAPES AND TEXTS

Since shorter lecture segments were easier for our students to understand, I divided the lectures into parts and Steven Downey made the divisions in the tape lectures by editing them in. For the more advanced students, Series A lectures are divided into two, three, four, and sometimes more parts depending on the total length of the lecture. Series B tapes were made for the more basic students, and these lectures are divided into many more (and therefore

shorter) segments-- up to seventeen parts for the longer lectures. While editing the lectures into parts, we also edited out some overlong grinding and picking sequences, some confusing sentences, and rearranged some lecture parts for better organization. Some of these edits are noticeable, but only by a quick jump in the picture.

There are separate exercise workbooks for Series A and Series B tapes. The exercises for Series B are not necessarily easier than those for Series A, though I did try to keep them as simple as I could. For some of the lectures, Series A and B exercises are nearly the same but grouped differently to correspond to the correct lecture series parts. Every lecture part for both Series A and Series B has a set of exercise questions to accompany it.

CONTENTS OF THE WORKBOOKS, TRANSLATION MANUALS, AND TRANSCRIPT TEXTS

The workbooks consist of nine different types of exercises:

(TrA) Multiple Choice: Please select one or more correct choices to complete each sentence below. Circle the letter(s) of your choice(s).

(TrB) True-False: Decide if the statement is true or false. If it is true, write a T in the blank. If it is false, write an F in the blank.

(TrC) Short Answer: Write a short answer to the question.

(TrD) Fill in the Blanks: Write a word or words in the blank to complete the sentence.

(TrE) Number in Order: Number these operations in chronological order.

(TrF) Draw Lines: Draw lines from the items in the left column to the appropriate ones in the right column.

(TrG) Cloze: Listen to the lecture. Some words are missing in your transcript. Write the missing words in the blanks.

(TrH) Label the Pictures: Label the pictured items.

(TrI) Pick the Pictures: The teacher will read some questions or statements. Find the picture which answers the question or matches the statement. Put the letter of the picture in the blank after the number of the question.

The workbooks also have Previews and Questions to Think About for each lecture. The previews are summaries of the content of the part(s) of the lecture, and the questions are designed to alert the students to important points which will be made in the lecture part(s) they will be watching in that class or the next. Note that for the Series B previews and questions, two or more parts are often grouped together in the same preview summary and questions.

The directions for the exercises, and the previews and questions in their entirety, are translated in the students' translation manuals. You can also find in the translation manuals the important vocabulary items listed in the order in which they appear in the lecture. This list is identical for all of the translation texts, and can be utilized by you for vocabulary work with the students.

There is another text which consists of transcripts of the lectures and answer keys for the exercise workbooks. The tape transcripts were made verbatim from the tapes. Some "filler words" were omitted from the transcripts, such as "okay" and the linked repetitions of a word while the lecturer is thinking. The parts for Series A are indicated at the beginning of each part. Series B parts are indicated by paragraphing, and the part numbers are written in the margins with asterisks after the number.

SUGGESTIONS ON HOW TO CONDUCT CLASSES

Here are some suggestions on how to conduct classes. Teachers will, of course, have to modify these procedures according to how difficult or easy the students find the lectures and exercises to be.

Have the students read the vocabulary for the lecture part(s) in their translation manuals the day before they see the lecture part(s) for the first time. Read the vocabulary aloud. Have the students repeat the words after you. Give them time to read the translations and get the meaning of the words. If there is time, have each student read aloud a few of the words again, without your modeling the pronunciations. You can make quick corrections of their pronunciation if they are way off, but remember that the main goal here is that they be able to recognize the words, and remember the meanings. Later vocabulary work might involve having them learn the spellings and use the words in sentences.

Have the students also read the Previews and Questions before they see the lecture parts. This reading would be a good homework assignment for the students, since the translations will allow the students to do the reading on their own. You will only find out from experience how fast your

students can progress through the lectures and exercises; for a while you may not know how many previews and questions to assign for homework reading, but after a pattern is established you should have no more difficulties with giving assignments. Generally, my more advanced students were able to do one A Series part every hour-long class period. Sometimes, for the longer lectures, one and a half class periods were necessary to complete a part. The more basic students can cover one, two, or sometimes three parts, depending on the length and difficulty of the parts and how quickly their listening skills develop in the course of the term. Once you get a feel for how much they can handle, do not automatically assume that every lecture part will take the same amount of time. Some lecture parts are of a much greater complexity than other parts. Lectures XI and XII are especially difficult for all students.

When you begin a class, check that the students watch the lecture part the first time without looking at any texts. Then give them time to read through all of the exercise questions in their workbook for that lecture part. Have them write answers for the ones they know. It would be advisable to have them write their numbered answers in a separate notebook, since the spaces in the workbook for many of the types of exercises are too small to write in. This also gives you the option of using the same workbooks for later classes.

When you see that the students have answered the questions they can, rewind the tape and play it back for them to see again. This time, encourage them to have their vocabulary lists and workbooks open in front of them, and to take notes in their notebooks while the tape is being played. After the second tape viewing, have the students finish up their exercise questions. Then ask the students, individually or as a group, the answers to the questions. Let this part of class time be filled with interaction between students. For example, if one student says that the answer to number one is "a", ask the other students if that answer is correct. Let the students argue, agree, disagree with each other, and explain why they chose the answer they did, if they can. Give them the correct answer after discussion of each number, and explain why that answer is correct, if necessary. Answer all questions.

If, after explanations, some students still do not understand why a particular answer is correct, you might play that section of the lecture part again. As a final step you may choose to hand out the transcript texts to the whole class and play the lecture tape part once more, so that the students can read the transcript while listening to the lecture, and see exactly where they misunderstood the lecture part. Note that this should not be a regular procedure, but simply an occasional last resort for difficult lecture parts.

When the students are clear about the answers to the exercises, you are finished with that lecture part. You can end the class there, begin another lecture part, or do vocabulary work with the students in the remaining class time. Vocabulary work is important in that it helps the students learn the new words. It also helps them retain words learned previously, and that is important since in the translation text, vocabulary is not translated again and again for them as it reappears in lecture after lecture. You can expect the students to learn and remember the spellings and meanings of all the vocabulary items. Give them dictations, have them search their memories for synonyms and antonyms if they can, ask them to use words in sentences or write simple sentences containing the words. Review old vocabulary with them. Make this part of the lessons as challenging and fun as you can.

LEAD QUESTIONS NECESSARY FOR PICK THE PICTURES EXERCISES

Please bring these leads to class when doing the units indicated, since the students cannot complete the exercises without them. You will read the lead statements or questions and the students will select the pictures which correspond to the leads.

Leads for Series B

UNIT I
(Part 7)

1. You should wear steel-toed shoes to protect your feet.

2. You should know where the fire extinguishers are in your shop.

UNIT II
(Part 5)

1. Which hammer is used for bringing down slight bulges in your metal?

2. Which hammer is used for picking up low spots?

3. Which hammer is used for smoothening damaged metal?

4. Which hammer is used for roughing out large dents?

(Part 9)

1. You can use this tool to remove standard screws.

2. This tool is used for putting on phillips screws.

3. You can remove this screw with a phillips screwdriver.

4. You can remove this screw with a standard screwdriver.

(Part 14)

1. Which file is used for smoothening metal?

2. Which file is used for cutting or shaping plastic filler before it hardens?

3. Which file is used for sanding plastic filler?

(Part 17)

1. Which tool is used for mixing plastic filler?

2. Which tool is used for sanding plastic filler?

3. Which tools are used for applying plastic filler?

UNIT III
(Part 4)

1. Which disc grinder is powered by electricity?

2. Which disc grinder is powered by air?

UNIT IV
(Part 1)

1. Which tools will you be using in the hammer-on-dolly operation?

(Part 3)

1. What is the proper technique for holding a hammer for metal bumping and dinging?

2. How do you hold a hammer when you are pounding nails?

(Part 8)

1. What is the correct position of your tools for hammer-off-dolly operation?

2. What is the correct position of your tools for hammer-on-dolly operation?

UNIT V
(Part 2)

1. Which way do you hold the hammer handle for picking and filing?

Leads for Series A

UNIT I
(Part 3)

1. You should wear this safety equipment when you paint cars.
2. You should wear this safety equipment at all times.
3. In case of fire, you should know where this safety equipment is in your shop.
4. You should wear this safety equipment when you are welding.
5. You should wear this safety equipment when you are working with plastic filler.
6. You should wear this safety equipment when you use the power grinder or drill.

UNIT II
(Part 3)

1. Which tool is used for bumping and dinging?
2. Which tool is used for picking up low spots?
3. Which tools are used for roughing out damaged metal?
4. Which tool is used for bringing down slight bulges in the metal?

(Part 6)

1. This file is used to reveal high spots and low spots in plastic filler.
2. This file is used to smoothen metal.
3. This file is used to cut and shape plastic filler when it is not hard yet.

(Part 8)

1. Which tools are used for mixing plastic filler?
2. Which tools are used for applying plastic filler?

3. Which tool is used for making smooth surfaces?

UNIT III
(Part 2)

1. Which disc grinder is powered by air?

2. Which disc grinder has a removable handle?

3. Which disc grinder weighs about seven pounds?

4. Which disc grinder has a pistol grip?

(Part 3)

1. Which is the rectangular orbital sander?

2. Which is the round orbital sander?

UNIT IV
(Part 1)

1. What is the proper technique for holding a hammer for metal bumping and dinging?

2. How do you hold a hammer when you are pounding nails?

(second Pick the Pictures exercise for Part I)

1. Which tools will you be using in the hammer-on-dolly operation?

(Part 4)

1. Which picture shows the hammer-off-dolly operation?

UNIT V
(Part 1)

1. Which way do you hold the hammer handle for picking and filing?

SUGGESTIONS FOR OTHER ACTIVITIES

If at all possible, try to borrow or buy a set of autobody tools and some supplies for use in the classroom. The students can thereby get a closer look at the equipment than the videotape affords; holding and manipulating the tools and supplies gives the students a better idea of their weight and size. After watching a lecture and doing the exercises, students can name the supplies, tools, and the parts of the tools, and can also demonstrate the correct way to hold and use them.

Below is a list of the equipment you can bring to the classroom during the viewing of each unit, and some suggestions for use of the equipment.

UNIT I

particle mask
respirator
goggles
welding goggles
fire extinguisher
steel toed shoes

Have the students name the objects and pass them around.

UNIT II

finishing hammer
picking hammer
shrinking hammer
ball-peen hammer
all-purpose dolly
quarter-inch drive ratchet
three-eighths-inch drive ratchet
ratchet extensions
water pump pliers
regular pliers
phillips screwdrivers and screws
regular screwdrivers and screws
roloc disc
hand drill
wire-end brush
speed file
Vixen file
Bastard file
reverse hammer
tin snips
blow gun
measuring tape
putty knives of different sizes
squee-gees of different sizes
sanding block
sandpaper

Have the students name the tools and parts of the tools. Pass the tools around and have the students show how to hold them. Ask the students to tell what the tools are used for.

UNIT III

disc grinders of different sizes and shapes
feather-edgers of different types
straight-line sander
air buffers of different types

air wrenches of different shapes
zip gun and attachments for it

Have the students name the tools and parts of the tools. Pass the tools around and have the students show how to hold the tools. Ask the students what the tools are used for.

UNIT IV

finishing hammer
dolly
pieces of bent metal or a bent fender

Ask the students to demonstrate how to hold and use the hammer. Have them show the different positions of the hammer and dolly on the metal for the hammer-on-dolly and hammer-off-dolly techniques. Also have them demonstrate how to "bounce the dolly" and then how to "push the dolly up."

UNIT V

pick hammer
Vixen file
piece of bent metal or a bent fender

Ask the students to demonstrate how to hold a pick hammer. Then have them show how to tap the pick under a low spot in the metal or fender, and feel the taps with their fingertips to find where they should pick up. Then have them look at the blade of the Vixen file and indicate which way they would need to push or pull the file in order to file. Ask them to demonstrate what "cross-filing" is.

UNIT VI

disc grinder
16-grit, 24-grit, and 36-grit grinding disc
safety shield or goggles

Ask the students to name the parts of the disc grinder and then ask one student to put a disc on the grinder. Have the other students tell what he/she is doing, step-by-step, as the student puts the disc on. Ask a student to show the angle to hold the grinder disc at for a production job and then for a quality job. Ask the students to choose the correct disc(s) for a production job and then for a quality job.

UNIT VII

plastic filler
cream hardener
squee-gee
putty knife

Bondo file
mixing pan
feather-edger
sanding block
40-grit sandpaper
600-grit sandpaper
particle mask
piece of metal or fender

Have the students name all of the supplies and tools. If you have time and enough space, have the students try mixing and applying a little filler to the piece of metal or fender, and then shaping it with the Bondo file. If actually doing this whole procedure is not possible, have the students do the correct motions for mixing the filler and hardener together, and for cross-filing with the Bondo file.

UNIT VIII

welding torch
wire brush
striker
hammer
tip cleaner
welding goggles
welding rod
brazing rod
flux-coated brazing rod

Ask the students to name the supplies and tools.

UNIT IX

spray gun

Have the students name the parts of the gun, and then have them indicate which parts you use to adjust the width of the fan, the amount of paint going into the gun, the amount of air coming out of the gun, and the angle of the fan or spray pattern.

UNIT X

can of acrylic lacquer
can of acrylic enamel
can of synthetic enamel
a degreaser or solvent
masking tape
a tire cover
a can of varnish and tacking rag
a transformer
lacquer thinner
enamel reducer

Have the students name the supplies, and tell the order in which they are used, and what they are used for.

UNIT XI

feather-edger
220-grit sandpaper
putty knife or squee-gee
glazing putty
sanding block
150-grit sandpaper
primer gun

Have the studerts name the supplies, and tell what they are used for.

UNIT XII

rubbing compound
buffer
sanding block
can of acrylic lacquer
lacquer thinner

Have the students name the supplies, and tell what they are used for and in what order they are used.

Another type of classroom activity, if you have video taping facilities, is to let the students improvise in front of the camera. This is not strictly a listening activity, of course, since the students get practice in speaking as well. It can serve many purposes. It provides for more extensive interaction between students. The students can use their creativity and sense of humor when improvising. It provides for wider exploration of vocabulary and situational expressions. Done once or twice a month, it breaks the lock-step of viewing the tapes and doing the exercises, and adds interest, excitement, and fun to the classroom. After taping, the students can view the tapes and see themselves speaking English and interacting.

Seeing themselves on camera can provide a whole new aspect of exploration for teacher and students. Conversation after viewing the tapes can focus on content of the situations and on the non-verbal communication which is a part of interaction. Body language, gestures, facial expressions, eye contact, proximity (how close the speakers stand to each other), posture, and touching can all be considered in terms of politeness, displays of authority or respect, emotions such as happiness or anger, and feelings of relationship, such as liking or dislike. This activity

works best with the more advanced students, of course, but even the more basic students benefit from and enjoy improvising.

I gave my classes dialogs to initiate their improvisations with. I also wrote a few idioms and phrases which they could use in their improvisation if they wanted to. I typed the dialogs and phrase lists on ditto masters and ran copies off for the students to use in class. I only gave them the dialog they were going to use in class that day, rather than giving them all the dialogs in advance.

Here are some suggestions on how to conduct the improvisation classes and the taping. Give the students the dialog (and phrases). Read and have them repeat the English. Make sure they understand the situation and vocabulary. Ask them to get a partner (or partners, depending upon the requirements of the particular situation). Give them time to practice the dialog with their p. tner(s) a few times until they have it memorized. Then have them act out the complete situation in front of the camera, beginning with the dialog and going into improvisation. They should carry on the conversation to some realistic conclusion.

If your students are shy or feel they need to "prepare" before going in front of the camera, you can have them do a semi-prepared improvisation instead. This would entail giving them time to talk and decide on the general content of the conversation and conclusion of the situation. And, for students who have a hard time doing that, you might give them time to write a continuation of the dialog with their partner(s), and speak the dialog before the camera. The intent of these variations is to make the before-camera improvisation classes as fun and non-threatening as possible, so that the students all can benefit from and enjoy the activity.

After all of the students have done their improvisations before the camera, play the tape back so that they can see themselves. After watching each improvisation, give the students time to laugh, talk, tease, or congratulate each other. Then initiate conversation about the situation, and also mention the cultural, non-verbal, or language aspects of their improvisation which occur to you.

Below are some of the dialogs I gave my students to initiate the improvisations:

1) Dialog Situation: Policeman stops a man who was speeding.

A: Okay, buddy, let's see your driver's license.

B: But officer, I was . . .

A: . . . . .

etc.

Phrases and Words

go(ing) the speed limit
go(ing) 20 miles over the speed limit
reckless driving
a menace on wheels
speedometer
traffic court
a speeding ticket
a traffic violation

2) Dialog Situation: Two autobody repairmen in a shop.

A: Hey, (name) , could I borrow five dollars?

B: Again? I loaned you ten dollars last week.

A: Don't worry, I'll pay you back.

B: Somehow I don't believe you.

A: Come on, I promise . . . .

B: . . . . .

etc.

Phrases and Words

you borrowed _____ from me
please loan me _____
I need it for _____
write an IOU
stingy
trust me
emergency

3) Dialog Situation: Two friends in a restaurant.

Waiter: Here's your bill. Thank you.

Customer A: Okay, thanks.

Customer B: Here, I'll take the check.

A: No, that's okay, I'll pay for it this time.

B: How much is it?

A: Fifteen dollars. Oh, no, I forgot my wallet. I guess you'll have to take it.

B: I can't believe this-- I can't find my wallet either!

A: . . . . . .

etc.

4) Dialog Situation: Two repairmen in a shop.

A: Hey, look what I found under the seat of that Chevvy.

B: A twenty! Far-out! What are you going to do with it?

A: I don't know. I haven't decided yet . . .

B: . . . . . .

etc.

5) Dialog Situation: Autobody repairman asking his boss for a pay raise.

A: Excuse me, Mr. (name) . Can I talk with you a minute?

B: Sure, (name) . What's happening?

A: Well, you know that I've been working here for about . . . . . .

B: . . . . . .

etc.

Phrases and Words

cost of living
inflation
job benefits
scheduled pay raises
working conditions
overtime pay
work experience

TO THE READING RIGHT TEACHER

The information in this teacher's manual will give you an overview of the purpose of the reading text and some tips on how to use the text in the classroom.

PURPOSE

Generally, the purpose of the reading text is to demonstrate how the reading skills needed in a particular vocation, in this case, autobody repair, can be incorporated into an English-as-a-second-language program for adults.

Specifically, our purpose was to develop a text which could be used to prepare students for autobody repair training.

We designed the Reading Right text, then, to meet the needs of future autobody repair students. Each unit in the text focuses on one or two reading skills the students will use when they go into autobody repair training. It is important to note that the text is not an autobody repair training manual. The text is intended to prepare non-native English speakers for autobody repair training programs. In addition, the text is intended to serve as a model for other vocational training programs in which non-native English speakers are enrolled. Since the text is a model, parts of it may be used or copied for other programs (with the exception of the reading about lifting from the American Medical Society). Also parts of the text may be used or adapted in programs which are not designed specifically for autobody repair students.

ASSUMPTIONS

We have made three basic assumptions about the students who will use this text. First, they are adult, non-native learners of English. Second, they are literate; that is, they can read and write in their own languages. Third, the students have had some experience speaking, reading and writing the English language, probably in schools in their own countries. The text is not intended for students who are illiterate or who have no experience with the English language.

ORGANIZATION

There are three types of readings in the text:

1. There are readings about Mahimahi Island, an imaginary place, which is located somewhere in the Pacific Ocean near Hawaii. The purpose of these stories is to give

the students reading skills that they will need for everyday living. Placing such stories on an imaginary island allowed us to control the situation more than we could if we wrote specifically about Honolulu, for example. Since Honolulu will change, stories about Honolulu can become dated and perhaps confusing. Using an imaginary place also makes it easier for students from other islands or from other parts of the country to use the materials.

2. There are cultural explorations which give specific information about living in the United States.

3. There are language use sections in the text. These sections allow the student to delve further into vocabulary or structures which were used in a lesson.

CLOZE READINGS

There are twelve units in the text. Most of these units contain at least one cloze reading. Cloze readings have words left out at regular intervals. As the students read, they are to fill in the missing words. The purpose of the cloze readings is to give the students practice in predicting what is coming in a passage (something all fluent readers do), and to wean the students away from word by word reading and heavy dependency on the dictionary. There will be missing words that the students cannot figure out. The cloze procedure helps teach the students that the meaning in a passage is in the entire passage not just in isolated words. Often, even without some of the words, the students can still understand the passage. The cloze procedure builds confidence as the students see that it is possible, and in fact desirable to guess using what knowledge they have about English. The procedure also helps build awareness of the structure of English by helping the students see what can and cannot fit in a blank.

In the cloze readings in this manual the first sentence is complete. Then starting with the second sentence every fifth word is left out. If a missing word starts with a consonant, the consonant is given, and there is a blank for each missing letter. If the missing word starts with a vowel, there is no first letter given, and there is a blank for each missing letter. The complete reading with no blanks follows each cloze reading. Some of the cloze style readings are in pairs. The second reading of a pair has the same title as the first reading of a pair. The second reading also has a number and a letter. For example, Reading 1 is the first of a pair; Reading 1A is the second of a pair. Both readings have the same title; they are about the same topic. Reading 1 is the easier of the two. Reading 1A has more compound and complex sentences. Reading 1 should be done

first. Some readers may find Reading 1 enough of a challenge, in which case they can skip Reading 1A and go to Reading 2, skip 2A and go to Reading 3.

It is important to realize that the more a reader knows about a topic the easier it is to read about that topic. Since A readings are about the same topic as the first reading of a pair, some students may find them not so difficult after they have read the first reading. You may want to keep a record of student opinion about which reading of a pair is the easier. Students should not look at the complete reading to check a cloze story until they are sure they've done all they can to complete the story. Probably they will need to read the story two or three times or more.

You may want the students to go directly to the comprehension questions after they fill in a cloze reading. In this way they can check their comprehension to see how much they understand of a story even though they may not have been able to fill in all the blanks. It is realistic to expect students to be able to understand a passage even though some of the words are missing.

It is important that the students have a chance in the classroom to discuss the cloze readings. In independent work with cloze we found that students tended to race ahead, not really thinking about what they were reading. We found in our work with cloze readings that students who worked completely independently with no follow-up classroom discussions did not benefit from the cloze procedure like those who had classroom discussion.

Recommended procedure for cloze readings is as follows:

1. Students read cloze Reading 1 and try to fill in the blanks.

2. Students reread as many times as they need to in order to fill in as much as they can.

3. Students check their readings with the completed story which follows the cloze.

OR

Students go directly to the comprehension questions.

4. Classroom discussion follows after students complete the comprehension questions.

OR

Classroom discussion can follow after the cloze reading and before the comprehension questions.

5. During discussion of the cloze readings, you should be sure to use examples from the students' work, if the students are agreeable, to show how some guesses are possible and some are not possible. Remember to point out to the students, with specific examples, how some blanks can be filled in only after the whole paragraph or perhaps the whole story is read. Point out clues that the students should learn to watch for. If you are unfamiliar with the cloze procedure or with the theory behind it, see TESOL Quarterly for articles on its use; also, for information on miscues and prediction in reading, see articles by Kenneth Goodman.

PROCEDURES FOR OTHER READINGS

The other sections of the text can be handled as independent study or as classroom readings with discussion. The answers for all the exercises are in Volume 3 of the text.

Translations in Ilocano, Tagalog, Korean, and Vietnamese are in the student translation manual. The translations consist of previews for each unit, vocabulary, cultural explorations and directions for exercises. You should encourage your students to use the translation manuals. Especially, they should be familiar with the specialized vocabulary that appears in some of the readings before they actually do the readings in English.

Many students need the learning reinforcement that comes in class or small group discussions. If you use independent study as a procedure in your classroom, be sure to monitor your students' work carefully. Periodic class or small group discussion will probably be necessary to insure that the students do understand their work.

We encourage you to bring in material from the community as the class progresses. Such things as actual job application blanks, repair forms, and bus schedules, along with newspapers, ads, and government forms, all help the student apply the skills learned in the reading text. Also, there are commercial reading kits available which can add further variety in the classroom.

TESTING AND REVIEW

Unit XII is a testing unit. It provides an opportunity for students to use their speaking and listening skills as well as their reading and writing skills. Unit XII requires that the students use specific skills that they have learned in the reading text. We hope the unit will provide an opportunity for students to test themselves to see how well they can read and follow directions and how

well they can communicate with others in a group situation. We have tried in this final unit to integrate all the language skills--speaking, listening, reading and writing--with an emphasis on reading.

The point of this unit, of course, is for the students to function without you, so you should remain in the background. You may want to divide the students into groups yourself if they are reluctant to begin, and perhaps set a flexible deadline for completing the assignment. After you discuss the unit with the students, however, they should be allowed to complete the activities together with as little direction from you as possible.

IN CONCLUSION

We hope you will find this text useful, and that you will adapt it to the needs of your students, adding or subtracting material from it so that it can best meet the needs of your students.